

AVON

a Shakespearean
tragedy of
our time . . .

by Dr. Jonathan
Partington



DOUBLE GAME PACK
Includes
MURDAG
free



ADVENTURE GAMES - Technical Notes for IBM/MS-DOS version

'Getting Started' Switch the computer system on, then follow the instructions on the disc label. The disc drive will whirr, and the program should start. Refer to the separate 'How To Play Adventure Games' booklet for details of how to use the program itself. If, after following all the instructions, you still can't get the program to start, or you are in any way not satisfied with its performance, return it to us in its original packaging, and we'll test it and replace if necessary. *This version does not use sound effects.*

SOME QUESTIONS ANSWERED:

I wanted to load a game I saved a week ago, but I couldn't remember what I called it. How do I find out? The only way to research names of saved games is to check them out before you start a game, ie from the A) prompt of DOS. (Use the DIR command, as described in your system manual under reference 'DIR'.)

I'm using a double disc system. Can I have the adventure disc in drive A, and my data disc in drive B? Yes. To save to drive B at the ':' prompt, type

SAVE <RETURN>. The computer will respond with:

Please insert saved game disc.

Save

:

Put your 'data' disc in drive B, then type:

B:gamename <RETURN>, where 'gamename' is the name that you are using for your saved position.

To get back to that saved position at a later date, type LOAD <RETURN> and follow the on-screen instructions, using B:gamename at the appropriate time.

I tried to save a game, but got a 'Disc full' message. This means what it says. The disc is full. You have two choices: either put another (formatted) disc in the drive that you are using, or use the DEL facility, from DOS, to delete one or more of your old files (see your system manual for details).

I tried to save my position, but it won't let me! If the name that you're typing in is too long (maximum 8 characters) the computer will just keep saying:

Save
:

until you use a name it likes. If you've inadvertently put a write-protect sticker on the disc, or if the disc itself is faulty, you will get the message:

Abort, Retry, Ignore?

If a sticker is the problem, remove the disc, then the sticker. Put the disc back in the drive and type R <RETURN>. If a sticker isn't the problem, put a different (formatted) disc in the drive, and type R <RETURN>.

I want to back up the disc. Can I do this? The disc is copy-protected. Attempts to copy it may result in damage to the code. Replacement or back-up discs are available from TOPOLOGIKA for a nominal fee.

When I try to LOAD a saved position, I get the message: Open failure - please try again

The program can't find a file of that name on the disc. You may have just mis-typed the name (in which case just type it again). You may be trying to load a game that you think you've saved, when in fact you didn't! Finally, you may be using drive B for your saved game disc, and omitting the drive reference from the 'gamename' (see above.)

TOPOLOGIKA SOFTWARE
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Cornwall TR10 8LR
Tel 01326 377771
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IMPORTANT

If you did not purchase this product direct from Topologika, please return the enclosed postcard to the address below in order to register your ownership of this product and to receive details of updates and new releases. Remember to include your name and address and the make of computer. Please also affix a second-class stamp.

GAMEPLAY INSTRUCTIONS

Loading

See separate 'Technical Hints Sheet'

Screen Display

The top line contains a short description of where you are, together with your current score. The bottom section displays your current location in greater detail, together with your own input and the game's responses.

Specimen commands

GO NORTH, THEN EAT THE PIG, E, SW, IN
GET ALL BUT THE DUCK AND GOBLET, LEAVE

GET – takes the first relevant object

DROP – drops it

TAKE THE PIG AND UNICORN, WAIT

SAY HELLO

HELLO – equivalent to saying it

LOOK – gives a full description of your current location

SAVE – stores your current position on disc

RESTORE – brings back the saved game

RESTART – begins at the beginning

QUIT or STOP

VERBOSE – makes game give the full description of where you are

NORMAL – makes game give the full description the first time you arrive at a new place, with short descriptions for later visits

TERSE – forces game to give short descriptions

INVENTORY – lists your current possessions

In general, 'mode of play' commands (like SAVE, NORMAL, LOOK, etc) don't take a turn.

The puzzles

You may be puzzled why the **EXAMINE** command is of such limited use. The game is conceived in such a way that in solving the puzzles you are not involved in merely happening to discover things about the objects. It is only by manipulating them where possible, or combining them in some way, that the relevant features are revealed. (Some locations, however, may contain hidden depths.)

On-line Help

If you get completely stuck, on-line help is available by typing **HELP**. Look up your problem on the list of hints (in the relevant sealed envelope) and give the hint number you require. You will then be given some sort of clue. The **HELP** facility is structured in stages so that you will initially get a partial clue, and will be given due warning if the entire puzzle is about to be revealed to you.

If despite the **HELP** system you are completely stuck, **TOPOLOGIKA** will be pleased to help out. Send a S.A.E. with full details of the problem AND **PROOF OF PURCHASE** to:

Topologika
P.O. Box 39
Stilton
PETERBOROUGH PE7 3RL

We regret that telephone help is not available.

AVON and MURDAC written by Dr. Jonathan Partington.
BBC DFS, Electron DFS, Master 128 DFS, Compact DFS and Archimedes
implementations by Dr. Jon Thackray.
All AMSTRAD (inc. Spectrum Plus 3) implementations by Locomotive Software.

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DOUBLE GAME PACK
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Little Seedbottom
Near Stratford
ENGLAND

Hotel Topologika

1st April 1989

My Dear Aunt Jocasta

How are you? How is Uncle George? I hope you got my letter from Paris. The Louvre was just amazing, and the hamburgers in the fast food opposite Gare du Nord were nearly as good as yours.

I will be eternally grateful to you both for enabling me to see Europe. Despite having been born and brought up in the States, I still feel, like you, so British! Seeing the land of one's ancestors in one's youth is surely better than hanging on for one's retirement. It's a shame your health wasn't up to the trip.

Thank you for your card. Yes, I had an interesting twentieth birthday. I treated myself to an excursion to Stratford-upon-Avon, Shakespeare's town. 'Treat' is probably not the correct word. It was the weirdest trip I've ever known.

It began like any other. According to the coach driver, we had six hours free. I tried to stay with Araminta (that girl I wrote you about from Paris) but she went off with some 'Nam veteran.

Anyway, Ann Hathaway's cottage was out of this world. I had a cup of English tea, then bought some postcards (I've put one in with this letter to save a stamp), then found this quaint old antique shop. That's when things started to go wrong. Well, not exactly wrong. They just started to, well, happen. I'll try to explain.

This old, brass cauldron in the shop window caught my attention as I walked by. The shop was run by three old ladies, and when I said that I was interested in viewing the cauldron, they flipped. I mean they seemed to think I really did want it, and wouldn't take 'no' for an answer. Of course there was no way that I could have shipped it back to the States. It was even more enormous than that old rocking chair you used to have! (Did Uncle George ever fix it for you?)

My refusal seemed to offend them. They began to cluck and moan. I felt like I was in a Spielberg movie! I was out of there quick, I can tell you. I could swear one of them was after me with a broom. Outside the shop was this enormous pine tree which seemed to groan - yes, groan - as I ran past it. I took refuge in a pet shop a couple of blocks away, where an asp tried to bite me! I dived into the museum (strange to be in a country where people have to pay to check that no one has run off with their own heritage). I got out of there when an ass's head looked me up and down.

Well, all this had brought on a migraine, so I asked a policeman where I could find a drug store. He looked at me kinda strange, as did the chap in the drug store, showing this green, bubbling phial under the counter as he sold me some pills.

Outside, the spring sun was still up, so I headed for the river. The Avon was as beautiful as Fodor's said it would be. I began to feel a whole lot better, strolling along, letting the pills and the fresh English air do their thing. Maybe I'd imagined it all. Maybe I was just overtired. I'd sure done a heck of a lot of travelling in the last few days. Maybe it was all just a bad dream, and I'd wake up in a minute or two back on the coach.

I must have taken a wrong turning. Suddenly I had the strangest of feelings. Don't ask me how, but right then I began to realise what was going on, and the thought sent a shock down my spine. Before my very eyes, the scenery was changing. The woods across the river looked like Scotland, the streets might have been Egypt, or London or Venice - anywhere. There was nothing I could get my bearings from. Modern Stratford was leaving me behind.

Even the ground at my feet looked different, unnatural. It was made of boards. I wondered if I was on some sort of platform or stage. Maybe I'd strayed onto some sort of riverside film set, I thought: that would explain some things. But the whole area looked too realistic: those were real trees, real buildings, and across the river, the suddenly muddy, boiling river, were real people.

But wait: why were they pointing at me? It was horrible; I hate people staring at me. This was worse: they were talking about me too, their voices drifting across the churning water: "Marry, 'tis a strange churl, that standeth over there. Methinks it knoweth not the time of day!"

Then I realised something even more horrible. Their clothing was completely different to mine. Where I was wearing Levis and my old football shirt (I know you disapprove of that, Auntie, but when one is travelling) these olde worlde hippies had on long flowing garments that swung stiffly in the increasingly chill breeze. It felt like winter, was winter, and it would be dark within minutes.

To cut a long story short, I was standing in a world that, although it was at that moment definitely NOT Stratford-upon-Avon, still had this Shakespearian flavour. I'd been transported into The Bard's world - the world of his plays - and players.

You're thinking your nephew's gone nutty, I suppose, that Europe has gone to my head. Please please believe me, Auntie. This REALLY happened. I had to use all my wits to get back to the modern world. Luckily I didn't need to know all that much about the Bard himself - or his works.

No time for any more right now, Auntie. I'll write again in a day or so. Don't worry about me. How is Uncle George getting on in Kashmir?

Your loving nephew

Jonathan

'All hail, great master, grave sir! Hail! Welcome ever smiles, and farewell goes out sighing . . .'

In this light-hearted but immensely challenging look at The Bard's world through the keyboard of modern man, you find yourself, after watching too many Shakespeare plays (or perhaps reading them) wandering around a strange land. Here they use a richer language than usual, and some of the scenes remind you of certain Shakespeare plays. How you are going to return successfully to the present day is something that you will have to find out for yourself!

Why does the adventure take place on three different dates? What is the significance of the lady Portia's caskets? Why does Yorick sometimes say "Golesida" and sometimes something else? Why do you suddenly find yourself wearing an ass's head? These are just some of the tantalising puzzles that you'll meet when you welcome AVON . . . An exhaustive knowledge of the Shakespearean Canon is not necessary as, in most cases, just the problems rather than the solutions are taken from Shakespeare. If you get really stuck, Topologika's much-praised on-line 'Help' system is there to stop the sighing . . .

AVON is Jonathan Partington's first release since his best-selling 'KINGDOM of HAMIL' (also available from TOPOLOGIKA).

Also from TOPOLOGIKA

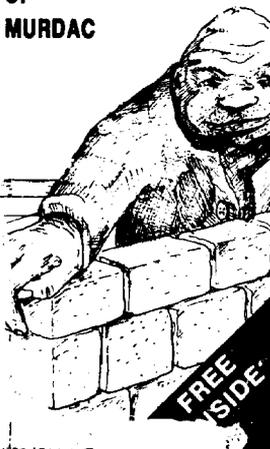
Kingdom of Hamil
Acheton
Giant Killer

Philosopher's Quest
Countdown to Doom
Return to Doom

PACK INCLUDES:

Disc/s with on-line 'help'
Technical Guide
Coded 'Hints Sheet'
Intro Guide
and
Free BONUS game!

MONSTERS OF MURDAC



FREE
INSIDE

AVON © Dr. Jonathan Partington
Acorn conversions by Dr. J. Thackray
Amstrad conversions by Locomotive Software

Published by

TOPOLOGIKA SOFTWARE

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<u>Keyword</u>	<u>AVON Hints</u>	<u>Hint</u>
ANGLER	What can I do with the angler?	10
ARDEN	How can I get through Arden?	65
	What can I do at the clearing in Arden?	66
ASF	How can I avoid being killed by the asp?	39
ASS	How can I avoid having an ass's head put on me?	33
BANQUET	What is the purpose of the banquet?	49
BARGE	How can I get off the barge?	40
BEACH	What can I do at the beach?	35
BEAR	How can I get past the bear?	21
BIRNHAM	What can I do in Birnham Wood?	51
BLOOD	How can I remove the smell of blood from my hands?	48
BUTT	I can't get past the butt of Malmsey wine.	7
CAPITOL	How can I avoid being killed in the Capitol?	32
CASKETS	How can I tell in which order to open the caskets on January 6th?	17
	How can I tell in which order to open the caskets on March 15th?	31
	How can I tell in which order to open the caskets on June 24th?	42
CAULDRON	Which object should I choose from the witches' cauldron on January 6th?	1
	Which object should I choose from the witches' cauldron on March 15th?	30
	Which item should I choose from the witches' cauldron on June 24th?	46
CELLAR	How can I use the information from the Boar's Head cellar?	20
CHEST	How can I get the large chest at the beach?	36
	How can I open the small chest?	67
CLIFF	How do I get down the cliff?	56
COLOSSUS	How do I get past the colossus?	58
DRINK	I can't win the drinking contest.	6
DROWNING	How can I avoid drowning in the river?	29
DUCATS	How can I avoid having to give back the ducats?	38
DUNSINNIN	How can I get back from Dunsinnin?	52
FARM	I don't know what to do at the farm.	3
FOG	How can I get through the fog?	55
GAOL	How can I get out of gaol?	24
GHOST	What can I do with the Scotsman's ghost?	50
GOLDSMITH	How can I avoid the goldsmith taking my ducats as payment?	62
	How can I avoid the goldsmith taking back the chain?	63
	How can I get back past the goldsmith when I'm carrying neither the chain nor the ducats?	64
GRAVEYARD	How can I get east of the graveyard?	41
HOUSE	How can I get into the house?	25
	How can I avoid being killed in the house?	28

HUVEL	How can I get into the hovel?	27
HUNCHBACK	How can I help the kingly hunchback?	34
ILLYRIA	How can I tell which house to enter in Illyria Court?	15
LEAR	How should I advise King Lear?	19
MAZE	I can't get through the maze of mountain paths.	2
MELTING	How do I avoid my flesh melting?	44
MOOR	How can I avoid being killed by the Moor?	14
MOOR'S CODE	How can I decode the Moor's code?	16
NAME	What name should I give when I'm asked?	61
OBJECTS	Tell me the use of a particular object.	69
PASSWORD	How can I interpret the jester's password?	18
PHIAL	What should I do with the phial?	23
PINE	What can I do with the howling pine?	26
PORPENTINE	What is a porpentine?	59
	How can I get the porpentine?	60
SAVE	Why is saving sometimes regarded as an "ill deed"?	22
SHIELD	How can I get the shield from the Scotsman?	54
SHREW	How can I get the shrew?	37
SLINGS AND ARROWS	How can I avoid being killed by slings and arrows?	53
SPEAR	What do I do with the spear?	8
STATUE	What should I do with the statue?	5
TAVERN	How do I get into the tavern?	57
TREASURE	What should I do with my valuable items?	4
	I can't find all the treasure.	70
UNDISCOVERED COUNTRY	How can I get through the undiscovered country?	45
VASTY DEEP	What can I do at the Vasty Deep?	11
	How can I call spirits from the Vasty Deep?	12
	How can I avoid being killed by the spirits from the Vasty Deep?	13
WARM	How do I avoid feeling warm?	43
WATCHMAN	How can I get past the watchman?	68
WITCHES	How can I persuade the witches to give me more than one item at once?	47
WORM	What can I do with the worm?	9

MURDAC



My Darling Jocasta

How I miss you! It must be more than thirty years since we spent more than a couple of days apart. I woke up this morning longing to see you again, though it's less than a week since we said our farewells. The flight was relatively uneventful; a little bumpy and I confess that I had to seek solace from a teeny glass of whisky. I do hope you'll forgive me.

I hope you'll find it in your heart to forgive me something else too. The tale that I was flying to Kashmir was a little — in these days I dare hardly say white — a little lie. I flew to Murdae. I know that both the fact that I have deceived you and that I have returned to the land of my birth will strike horror in your veins, but I beg you to understand that I had to come back. I just have to find out the truth about Murdae before it's too late.

Duessa met me at the airport. I still don't know how she got there, although, for a fragile woman of indeterminate years, probably more than ninety, she is amazingly agile. I hired a car and together we drove to her cottage on the edge of the forest of Murdae for my first visit since childhood.

It was exactly as I remembered it: dark, mysterious, broody, even more isolated now that I'm old enough to appreciate it. We passed a few people on the road, drab, grey people who turned their eyes away yet still, from inside, watched us.

Duessa, on the other hand, always uses her eyes to look one straight in the eye. My father, rest his soul, used to say she could read the runes at the back of one's brain on the blackest of nights, that she knew secrets that nobody else in the village did — like what it meant if you saw a rabbit hiccupping the night of the full moon. My mother told me that the reason he only lived to be 101 (when his father had reached 112) was because he had tripped over Duessa's cat when drunk. "She's a woman to be wary of," she had told me, "especially if you want to come home without growing an extra ear on the way. She can turn milk sour just by scratching the end of her nose."

This woman whom I'd grown up to think of as a witch lit the log fire while I perched on the edge of her rickety, rickety bed. Flakes of snow began to scour the window, like ice-cold eyes come to see who had dared step foot in Duessa's cottage. It was full of strange and interesting objects: glass apparatus billowing noxious vapours; a stuffed platypus; icosahedral prisms; many other curios. A cockroach would have scurried between my toes had I not been warming them above the now blazing fire.

Duessa was muttering incoherently to herself, busily looking for something. The only sign of her immense age, I observed, was this tendency to talk to one as if she was talking to herself: "This one looks brighter than the last," is what I thought I heard her mumble. "It is time that the quest were done. The wizard needs help. But as for the mantisore..."

These were the fragments that I heard, my darling Jocasta, as the old woman returned with a teapot. I'm telling you this exactly as it happened, like a

story, for even though this is only the beginning, and even though it is happening to me, I don't really want to believe it.

"So you think I'm a witch?" she said. It wasn't a question, just something she said to the fire, to the teapot, perhaps to me. Just as I was wondering what to say in reply, and whether or not it was safe to accept what I thought was her gestured offer of a cuppa, she flooded the hearth with the contents of the pot and gazed at them raptly.

"If you want to find out the secrets of Murdac —" she began, gazing at the tea leaves swarming in the hearth, giving them a loose-toothed smile, as if she'd said something and seen something that pleased her after all these years. She began to utter instructions, which I repeat here in case anything should happen to me. If it should, I want you to ask Jonathan to continue the quest. He's a good lad, despite the clothes he wears, with an adventurous soul and a warm, brave heart. I hope he's enjoying England.

"You go down a certain path at midnight on Halloween," she said. "You go down it until you come to a clearing. You draw a pentacle, and stand within it. You shout PANGORRY PANTHERODULLAM —" She repeated these words thrice, as if they had some powerful significance. I repeated them to her, struggling to get the same intonation, images coming into my mind that getting it wrong might mean death by rotting in some gloomy dungeon for ten thousand aeons, tormented by creatures from the lower planes. "It be fearful," she went on, her rasping, ancient voice only just audible above the crackling fire. "Ye certainly tremble. The trees move around you. You see a path that stretches for miles. You take it, and the trees link arms behind you. There be hours of tireless trudging until you come across a beautifully laid-out garden and a small stone hut."

For some reason, mention of that hut made me sit up straight, cold sweat drenching my brow. Duessa continued to ignore me, dipping a skeletal finger into the tea leaves. She shoved some into the corner of her dribbling mouth.

"Ogres," Duessa added, her voice fading, drifting up the chimney like a spirit leaving a dying man. "And the cannibals," she mumbled. "And the Old Man of the Sea..." I hoped that she was just falling asleep, for there was one last thing I wanted her to do.

She was. With that Duessa began to snore, her near-transparent, bony skull resting on her flat, heaving chest.

She's been asleep for over an hour, my darling Jocasta, while I've been composing this letter to you. I'm leaving now to explore Murdac in the way she described. I shall leave a note beside Duessa, asking her to post this letter to you. I hope you'll find it in your heart to forgive me for misleading you about my destination.

Give my love to Jonathan. And don't worry. We'll be together again soon. My fondest Love and Deep Affection.

Your Ever-Loving Husband,

George

• Educational Software

(p)

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<u>Keyword</u>	<u>MURDAC Hints</u>	<u>Hint</u>
ALTERNATIVE UNIVERSE	How do I get out of the alternative universe?	21
ASTROLOGER'S SANCTUM	What can I do in the Astrologer's Sanctum?	25
	Why does a voice sneer at me in the Astrologer's Sanctum?	51
BLACK HOLE	How do I get out of the black hole area?	18
	What happens to objects I drop in the black hole?	19
	How do I recover objects dropped in the black hole area?	20
CANNIBALS	How do I avoid being eaten by the cannibals?	37
CENTAUR	How do I get past the centaur?	26
CHIMERA	What can I do in the room with the chimera?	31
DARK	How do I see in the dark?	50
DAUGHTER	How do I befriend the Wizard's daughter?	40
DAUGHTER	How do I rescue the Wizard's daughter	42
FINAL REGION	How do I get out of the final region?	49
FOOTPRINTS	Who made the footprints on the beach?	17
GEYSER	How do I avoid being scalded?	34
GNOEVAL	What does GNOEVAL mean?	32
GRAVE	What use is the grave?	4
GRAVE	What use is the message on the tombstone?	5
HAUNTED HOUSE	How do I navigate safely through the haunted house?	44
	How do I get into the haunted house again?	55
HOUSE	How do I get into the hut?	8
HUT	How do I get into the hut?	8
ISLAND	How do I get to the island?	36
ISLAND	How do I return from the island?	39
KEEP	How do I get out of the keep safely?	47
	How do I get objects out of the keep?	48
LAKE	What use is the lake?	7
LAMP	How do I turn on the lamp?	10
	How do I turn off the lamp?	10
	How do I see in the dark?	50
LION	How do I calm the lion?	33
MANTICORE	What is a manticore?	28
	How do I avoid the effects of the manticore's poison?	29
MONKEY	Is there any other way out of the monkey puzzle room?	30
MONSTER	How do I re-animate the monster?	12
MONSTER	How do I stop the monster from dying?	13
	How do I stop the monster from killing me?	14
	What use is the monster?	15
OGRES	How do I get past the ogres' wall?	1
	How do I get back from beyond the ogres' wall?	2
	How do I stop ogres attacking me?	9

OLD MAN OF THE SEA	How can I avoid being strangled?	35
OOZELUMNY	What does OOZELUMNY mean?	22
	What does OOZELUMNY do?	23
PIGEON	How do I get hold of the pigeon?	24
PLATFORM	How do I move along the platform?	45
	How do I get off the platform?	46
POLTERGEIST	How do I avoid being killed by the poltergeist?	43
POOL	What can I do at the pool?	27
SANDPIT	What use is the sandpit?	6
SCORPIONS	How do I avoid being stung by scorpions?	38
SCROLL	How do I read the scroll safely?	52
SHAWM	What is a shawm?	3
TIDAL WAVE	Why do I get killed by a tidal wave?	54
TOAD	How do I pick up the toad without harming it?	16
TOMBSTONE	What use is the message on the tombstone?	5
TREASURE	Where should I keep my treasure?	56
TREMOR	Why is there an earth tremor?	53
TROLL	How do I get past the troll twice?	41
WALL	How do I get past the ogres' wall?	1
	How do I get back from beyond the ogres' wall?	2
WIRES	How do I cross the wires safely?	11

**'All hail, great master, grave sir!
Hail! Welcome ever smiles, and
farewell goes out sighing . . .'**

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Also from TOPOLOGIKA

IBM/MS-DOS: for
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and compatibles

Kingdom of Hamil
Acheton
Giant Killer

Philosopher's Quest
Countdown to Doom
Return to Doom

PACK INCLUDES:

Disc/s with on-line 'help'
Technical Guide
Coded 'Hints Sheet'
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and
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**MONSTERS
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**FREE
INSIDE**

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